

ADOLF JENSEN

KOMPOSITIONEN

FÜR PIANOFORTE ZU VIER HÄNDEN

Op.
18. Drei Stücke. Nr. 1. Scherzo.
Nr. 2. Wiegenlied.
Nr. 3. Pastorale VA. 3252
43. Idyllen. 8 Klavierstücke . . VA. 3253
45. Hochzeitsmusik VA. 3254

Op.
59. Abendmusik VA. 3255
60. Lebensbilder VA. 3256
62. Silhouetten. 6 Klavierstücke. VA. 3257
65. 2 Stücke. Nr. 1. In der Rosen-
laube. Nr. 2. Holländertanz . VA. 3258

HERAUSGEGEBEN VON WILHELM KIENZL



ZWEI STÜCKE.

DIE ROSENLAUBE.

Ad. Jensen, Op. 65.
(1837-1879.)

1. *Con espressione.* (♩ = 104.)

Secondo.

The musical score is written for a second piano part, indicated by the 'Secondo.' marking. It begins with a first ending bracket labeled '1.' and a tempo marking of 'Con espressione. (♩ = 104.)'. The key signature is three sharps (F#, C#, G#). The score is divided into three systems, each containing six measures. The first system starts with a mezzo-forte (mf) dynamic and includes a crescendo hairpin. The second system begins with a piano (p) dynamic, followed by mezzo-forte (mf) passages. The third system features a crescendo (cresc.) leading into a fortissimo (f) section marked 'f passionato'. The score includes various musical notations such as slurs, fingerings (e.g., 1, 2, 3, 4, 5), and articulation marks. The final measure of the third system is marked with a double bar line and a common time signature (C).

ZWEI STÜCKE.

DIE ROSENLAUBE.

Ad. Jensen, Op. 65.
(1837-1879.)

1. Con espressione. (♩ = 104.)

Primo.

p *mf* *p* *mf*

p *mf* *mf*

cresc. *f* *passionato*

The musical score is written for piano and consists of four systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

System 1: The first system features a complex melodic line in the right hand with numerous fingerings (1-5) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* (piano) and *f* (forte). Articulation marks like asterisks and slurs are present.

System 2: The second system continues the melodic development. It includes the marking *dolce* (sweet) and *f* (forte). The left hand features a series of chords marked with asterisks.

System 3: The third system introduces a new melodic motif. It includes the marking *cresc.* (crescendo) and *agitato* (agitated). The left hand continues with harmonic support, including chords marked with asterisks.

System 4: The fourth system features a more active melodic line with many slurs and fingerings. The left hand has a series of chords marked with asterisks. The system concludes with a double bar line.



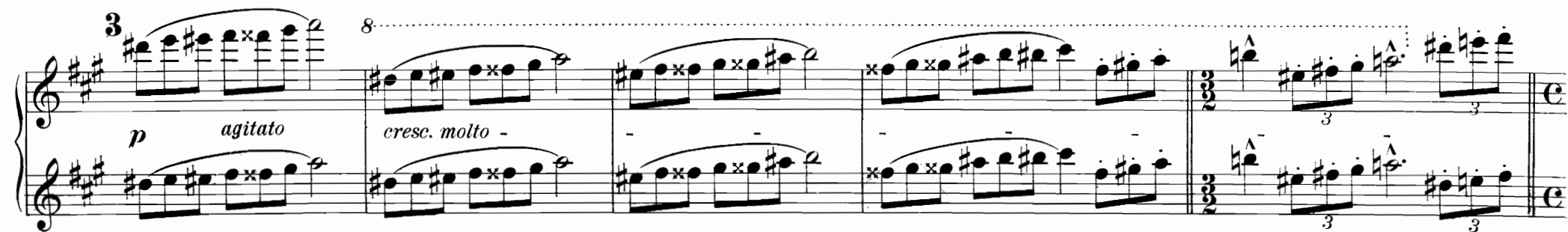
First system of musical notation, featuring treble and bass staves in 3/4 time. The key signature has three sharps (F#, C#, G#). The music includes triplets and a dynamic marking *p* (piano).



Second system of musical notation, featuring treble and bass staves. The music includes a dynamic marking *dolce* (sweet) and a *mf* (mezzo-forte) marking. A fermata is present over a measure in the bass staff.



Third system of musical notation, featuring treble and bass staves. The music includes a *cresc.* (crescendo) marking and a fermata over a measure in the bass staff.



Fourth system of musical notation, featuring treble and bass staves. The music includes a *p* (piano) marking, a *agitato* (agitated) instruction, and a *cresc. molto* (crescendo, very much) marking. The system concludes with a double bar line and a repeat sign.

The musical score is written for piano and consists of four systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes various musical elements such as dynamics, articulation, and fingerings.

System 1: The first system begins with a forte (*f*) dynamic and a sixteenth-note triplet in the right hand. The left hand plays a simple accompaniment. The second measure starts with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic.

System 2: The second system begins with a forte (*f*) dynamic and the instruction *e con passione*. It features a sixteenth-note triplet in the right hand. The system concludes with a piano (*p*) dynamic.

System 3: The third system begins with a piano (*p*) dynamic and the instruction *sempre f*. It features a sixteenth-note triplet in the right hand. The system concludes with a piano (*p*) dynamic.

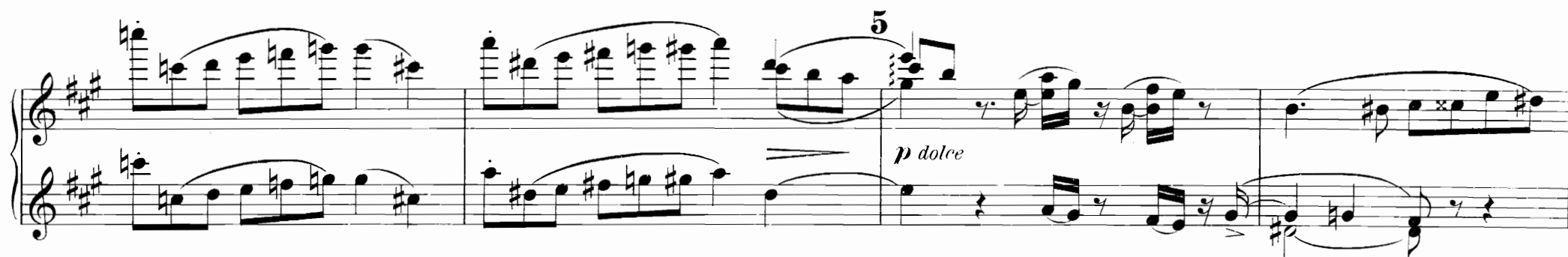
System 4: The fourth system begins with a piano (*p*) dynamic and the instruction *dolciss.*. It features a sixteenth-note triplet in the right hand. The system concludes with a piano (*p*) dynamic and the instruction *poco cresc.*.



First system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The system consists of two staves. The upper staff features a complex melodic line with triplets and a first ending bracket. The lower staff provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *p* (piano). The system concludes with the instruction *f e con passione*.



Second system of musical notation. It continues the piece with similar melodic and harmonic textures. The lower staff includes the instruction *sempre f* (always forte).



Third system of musical notation. The upper staff has a fifth ending bracket. The lower staff includes the instruction *p dolce* (piano, sweetly).



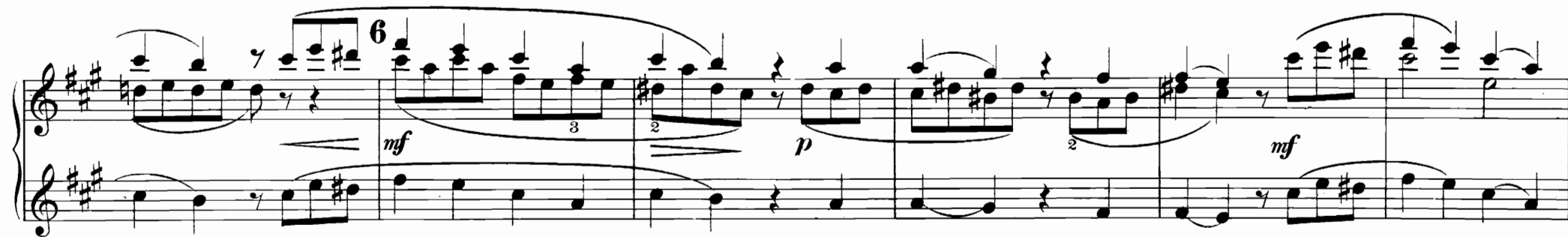
Fourth system of musical notation. The lower staff begins with the instruction *poco cresc.* (a little crescendo) and includes a *p* (piano) dynamic marking.

This musical score is for a piano piece, spanning measures 1 through 16. It is written in G major (one sharp) and 3/4 time. The score is divided into four systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *mf* (mezzo-forte), *p* (piano), *f* (forte), and *p sempre* (piano throughout). Articulation marks like asterisks and slurs are used throughout. Measure numbers 1, 3, 6, and 7 are placed above the first notes of their respective measures. The piece concludes with a final chord in measure 16.

Measures 1-16. Dynamics: *mf*, *p*, *f*, *p sempre*. Fingerings: 1, 3, 6, 7. Articulation: *mf*, *p*, *f*, *p sempre*.



First system of musical notation. The key signature is three sharps (F#, C#, G#). The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff provides harmonic support with chords and moving lines. Dynamic markings include *cresc.*, *mf*, and *p*.



Second system of musical notation. It continues the piece with similar melodic and harmonic textures. The upper staff includes fingerings 6, 3, 2, and 2. Dynamic markings include *mf*, *p*, and *mf*.



Third system of musical notation. The upper staff features fingerings 2, 4, 3, 4, and 3. The system includes dynamic markings *cresc.* and *f*.



Fourth system of musical notation. The upper staff includes fingerings 4, 5, and 2. The system concludes with dynamic markings *p*, *mf*, *p sempre*, and *p*.

HOLLÄNDER - TANZ.

Moderato poco pesante. (♩ = 116)

2.

The musical score is written for piano in 2/4 time, featuring a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato poco pesante' with a metronome indication of 116 beats per minute. The score is divided into three systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and a crescendo leading to a forte (*f*) dynamic. The second system starts with a mezzo-forte (*mf*) dynamic and includes a section marked 'ten.' (tension) with a first ending bracket. The third system begins with a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section. The score includes various musical notations such as slurs, ties, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks (*). The piece concludes with a final cadence.

HOLLÄNDER - TANZ.

Moderato poco pesante. (♩ = 116.)

2.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 2/4 time. The tempo is 'Moderato poco pesante' with a metronome marking of 116 quarter notes per minute. The system begins with a forte (*f*) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A crescendo hairpin is visible across the system, leading to a mezzo-forte (*mf*) dynamic at the end.

The second system continues the piece. It features more complex rhythmic patterns, including triplets and sixteenth-note runs. The dynamics shift to piano (*p*) in the middle of the system. The right hand has several measures with fingerings (1, 2, 3, 4) and slurs. The left hand continues with a consistent eighth-note accompaniment. A crescendo hairpin is marked at the end of the system with the word 'cresc.'

The third system of musical notation shows the continuation of the dance. It features a mezzo-forte (*mf*) dynamic. The right hand has a series of slurred eighth notes, and the left hand maintains the eighth-note accompaniment. The system concludes with a final flourish in the right hand.

cresc. molto

sempre f

p

cresc.

f

mf

p

poco a poco cresc.

f

dimin.

p

cresc.

f dimin.

Tranquillamente.

sempre p ed espressivo

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. The tempo/mood is marked *cresc. molto*. The dynamic *sempre f* is indicated in the middle of the system. The system concludes with a *p* (piano) dynamic marking.

Second system of musical notation. The right hand continues with slurred figures, marked with a *cresc.* (crescendo) and a *f* (forte) dynamic. The left hand has a steady accompaniment. The system ends with a *p* (piano) dynamic marking.

Third system of musical notation. The right hand features a melodic line with slurs and accents, marked with a *poco a poco cresc.* (poco a poco crescendo) and a *f* (forte) dynamic. The left hand has a steady accompaniment. The system ends with a *p* (piano) dynamic marking.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, marked with a *f* (forte) dynamic. The left hand has a steady accompaniment. The system ends with a *p* (piano) dynamic marking. The tempo/mood is marked *Tranquillamente.* (Tranquillamente). The system concludes with a *con espress.* (con espressione) marking.

This musical score page contains five systems of music, each with a piano (p) and celeste (Cel.) part. The piano part is written in bass clef with a key signature of one sharp (F#). The celeste part is written in bass clef with a key signature of one flat (Bb). The systems are numbered 4, 5, and 6. The score includes various musical notations such as slurs, ties, and dynamic markings. The celeste part features a series of chords marked with asterisks (*). The piano part includes various melodic lines and rests.

System 4: *mf*, *p*

System 5: *cresc. molto*, *ff*, *con vigore*

System 6: *dimin.*, *p*, *cresc.*, *f*, *p*

System 7: *dimin.*, *p*, *cresc.*, *f*, *p*

This page of musical notation consists of five systems, each with two staves. The music is written in treble and bass clefs with a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first system begins with a treble staff containing a series of eighth notes and a bass staff with a similar rhythmic pattern. The key signature is F#.

System 2: The second system continues the musical theme. It includes dynamic markings such as *f* (forte) and *p* (piano). There are also markings for *ten.* (tension) and a measure with a *4* indicating a four-measure rest.

System 3: The third system features a *mf* (mezzo-forte) marking in the treble staff and a *p* marking in the bass staff. The system concludes with a *cresc. molto* (crescendo molto) marking.

System 4: The fourth system includes a *ff* (fortissimo) marking in the treble staff and a *con vigore* (with vigor) marking in the bass staff. It also features a *dimin.* (diminuendo) marking and a *p* marking.

System 5: The fifth system continues the musical development, featuring a *f* marking in the treble staff and a *dimin.* marking in the bass staff. It concludes with a *f* marking and a *cresc.* (crescendo) marking.

Musical score for piano, measures 6-14. The score is in bass clef with a key signature of two flats. It features various musical notations including triplets, slurs, and dynamic markings such as *cresc.*, *ff*, *f*, *dimin.*, and *p*. Pedal markings (*Ped.*) and asterisks (*) are used throughout. Measure numbers 6, 7, and 8 are indicated at the start of their respective systems.

Musical score for piano and voice, page 17. The score is in B-flat major and 3/4 time. It features a piano accompaniment and a vocal line with lyrics. The piano part includes various dynamics (*p*, *sf*, *f*, *ff*, *dimin.*, *cresc.*) and articulation (accents, slurs). The vocal line includes lyrics: "cre - sf - scen - sf - do sf ff". The score is divided into four systems, each with a piano and a vocal staff. The first system has a piano staff with a key signature change and a vocal staff with lyrics. The second system has a piano staff with a key signature change and a vocal staff with lyrics. The third system has a piano staff with a key signature change and a vocal staff with lyrics. The fourth system has a piano staff with a key signature change and a vocal staff with lyrics.

Nr. Für Klavier zu 2 Händen.

- Schumann, R., Sämtliche Klavierwerke.**
 2617 **Band I.**
 2662/63 5. Impromptu über ein Thema v. Clara Wieck. Op. 6. I. u. II. Ausg.
 2664/65 6. Die Davidsbündler. 18 Charakterstücke. Op. 6. I. u. II. Ausgabe.
 2666 7. Tokkata. Op. 7 in C.
 2667 8. Allegro. Op. 8 in Hmoll.
Band II.
 2668 9. Carnaval. Scènes mignonnes. Op. 9.
 2669 10. 6 Konzert-Etuden nach Kapriolen von Paganini. Op. 10.
 2670 11. Große Sonate. Nr. 1 Op. 11 in Fismoll.
 2671 12. Phantasiestücke. Op. 12.
 2672 13. Symphonische Etuden. In Form von Variationen. Op. 13 in Cismoll.
Band III.
 2673 14. Große Sonate. Nr. 3. Op. 14 i. Fmoll.
 2674 15. Kinderszenen. Op. 15.
 2675 16. Kreisleriana. Op. 16.
 2676 17. Phantasie. Op. 17 in C.
 2677 18. Arabeske. Op. 18 in C.
 2678 19. Blumenstück. Op. 19 in Des.
Band IV.
 2679 20. Humoreske. Op. 20 in B.
 2680 21. Novelletten. Op. 21.
 2681 22. Sonate No. 2. Op. 22 in Gmoll.
 2682 23. Nachtstücke. Op. 23.
 2683 24. Faschingschwanka. Wien. Op. 26 i. B.
 2684 25. 3 Romanzen. Op. 28 in Bmoll. Fis. H.
 2685 26. Scherzo, Gigue, Romanze u. Fughette. Op. 32.
Band V.
 2686 27. Studien für den Pedalfügel. Op. 56.
 2687 28. Skizzen für den Pedalfügel. Op. 58.
 2688 29. Album f. d. Jugend. 43 Klavierst. Op. 68.
 2689 30. Vier Fugen. Op. 72.
 2690 31. Vier Märsche. Op. 76.
 2691 32. Waldszenen. 9 Klavierstücke. Op. 82.
Band VI.
 2692 33. Bunte Blätter. 14 Stücke. Op. 99.
 2693 34. Drei Phantasiestücke. Op. 111.
 2694 35. Drei Klavierkonzerte f. d. Jug. Op. 118.
 2695 36. Albumblätter. 20 Klavierst. Op. 124.
 2696 37. Sieben Klavierstücke in Fughettenform. Op. 128.
 2697 38. Gesänge der Frühe. 5 Stücke. Op. 133.
 2722 Sonaten. Op. 11. 11, 22.
 2714 Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), u. Op. 22 (Presto).
 2643 Konzerte u. Konzertst. Op. 54, 92, 134.
 2701 Konzert A m. Op. 54.
 2705 Introduktion und Allegro appassionato (Konzertstück) G. Op. 92.
 2706 Konz. Allegro m. Intr. Dm. Op. 134.
Schumann, R., Sämtliche Klavierwerke.
 Erste m. Fingers. u. Vortragsz. versehene instr. Ausg. nach d. Handschr. u. persönl. Ueberlieferung herausg. v. Cl. Schumann. (Silbergau.) Großoktav-Ausgaben:
 631/32 2 Abteilungen. Abteil. I. Band 1—3. Abteil. II. Band 4—6 (7).
 625/30 6 Bände.
 696 Ergänzungsband: Konzerte u. Konzertst. Nr. 1/3. Kplt.
 Einzeln:
 633 Die Davidsbündler. 18 Charakterst. Op. 6.
 634 Carnaval. Scènes mignonnes. Op. 9.
 635 Phantasiestücke. Op. 12.
 636 Kinderszenen. Op. 15.
 637 Novelletten. Op. 21.
 638 Album f. die Jugend. 43 Klavierst. Op. 68.
 639 Waldszenen. 9 Klavierstücke. Op. 82.
 640 Bunte Blätter. 12 Stücke. Op. 99.
 641 Albumblätter. 20 Klavierstücke. Op. 124.
 642 Sonaten. Op. 11. 11, 22.
Schumann, R., Sämtliche Klavierwerke.
 Instruktive Ausgabe auf Grund der Gesamtausgabe mit Fingersatz und Vortragszeichen versehen. Revidierte Ausgabe. (Blaugün.)
 Quartausgaben:
 623/4 In 2 Abteilungen (einschl. Konzerte)
 617/22 In 6 Bänden.
 643 Ergänzungsband: Konzerte.
 658/97 38 Bändchen. Inhalt wie oben.
 722 Sonaten. Op. 11. 11, 22.
 714 Anhang zu Op. 13 (Variationen), Op. 14 (Scherzo), Op. 22 (Presto).
 643 Konzerte u. Konzertstücke. Op. 54, 92, 134.
 704 Konzert. Op. 54. Amoll.

Nr. Für Klavier zu 2 Händen.

- 705 Schumann, R., Introduktion u. Allegro appassionato, Konzertstück. Op. 92. Gdur.
 706 Konzert-Allegro m. Introduktion. Op. 134. Dmoll.
Ältere Sammlungen. Originale:
 433 Schumann, R., Klavierwerke. Erste Ausg. Bd. I. Carnaval. Op. 9. Phantasiestücke. Op. 12. Kinderszenen. Op. 15.
 434 — Bd. II. Phantasie. Op. 17. Novelletten. Op. 21. Sonate. Op. 22. 3 Romanzen. Op. 28.
 310 Novelletten. Op. 21. Erste Ausgabe. 8.
 575 Symphonien f. Orch. Kplt. (Klausenrussw. 4)
 96/99 — Dieselben einzeln: Nr. 1—4.
 707 Ouvert. Scherzo u. Finale. Op. 52. (Brüßler).
 493 Quartette. Kplt. (Klausenrussw.).
 574 Quintette. Quartett. (Stark, Pauerusw.).
 529 Das Paradies u. die Peri. Op. 50. (Rietz).
 536 Manfred. Op. 115. (Mit d. Ouv.). (Brüßler).
 308 63 Lieder und Gesänge von Robert und Clara Schumann (Jadassohn).
 360 — Album (Reinecke). gr. 8.
 718 — Album. Neue Folge (Reinecke). gr. 8.
 1900 — Album de chants pour la Jeunesse. Op. 79.
 1408 — Andante und Variationen. Op. 46.
 1316 — Ausgew. Lieder (Jadassohn).
 2230 Sibelius, Jean. Op. 10. Karelia-Ouvert.
 2236 — Op. 11. Karelia-Suite.
 2156 — Op. 12. Sonate.
 2272 — Op. 16. Frühlingslied — Vårsång.
 2271 — Op. 22 Nr. 3. Der Schwan von Tuonela. Legende.
 2272 — Op. 22 Nr. 4. Lemminkäinen zieht heimwärts. Legende.
 2390 — Op. 24 Nr. 9. Romanze.
 2289 — Op. 24 Nr. 10. Barcarole.
 2163 — Op. 41. Kyllikki, 3 lyrische Stücke.
 2214 — Op. 44. Valse triste.
 3303 — Der Gesang von der Kreuzspinne. Transkription mit Text (K. Ekman).
 2214 — König Kristian-Suite I. Teil.
 2283 — 2 Miniaturen (Romance-Valse).
 561/62 Steibelt, 50 Etuden. 2 Bde.
 554 Taubert, Wilh., Pianofortwerke.
 324/29 Thalberg, Pianofortwerke. 6 Bde.
 1665 — Album (Reinecke). gr. 8.
 354 — Etuden. Kplt. 8.
 1506 — Dieselben. Krit. Ausg. v. Epstein.
 1064 Toft, Op. 35. Käthens Erlebnisse. Kl. Klavierstücke.
 2237 Tonleitern (mit Schlußkadenzen).
 4027 Tschalkowsky, Op. 37a. Die Jahreszeiten.
 4028 — Op. 39. Kinder-Album.
 235 — Album (Ludwig Klee).
 1738 Tuma, Album (Otto Schmid). gr. 8.
 1602 Wagner, Album (Reinecke). gr. 8.
 1726 — Album. Neue Folge. gr. 8.
 1563 — Lohengrin mit unterlegtem Text.
 302 — Lohengrin mit unterlegtem Text.
 960 — Derselbe mit überlegtem engl. Text.
 481 — Tristan u. Isolde m. übergel. Text gr. 8.
 1986 — Anger. Perlen a. Tristan u. Isolde.
 304 — Lyr. Stücke a. Lohengrin (Jadassohn).
 2336 — 3 Vorspiele zu Lohengrin u. Tristan und Isolde.
 420 — Lyr. Stücke a. Tristan und Isolde.
 1494 — — mit übergel. franz. Text.
 421 — Angereichte Perlen aus Lohengrin und Tristan und Isolde (Heintz).
 1876 — Drei Paraphrasen a. Tristan u. Isolde (Tausig). Neu herausgeg. v. C. Kühner.
 341 — Das Liebesmahl der Apostel mit unterlegtem Text. gr. 8.
 270 Weber, Album (Reinecke). gr. 8.
 950 — Album. Neue Folge (Reinecke). gr. 8.
 2178 — Op. 65. Aufforderung z. Tanz. (Tausig-Scharwenka).
 2216 — Dasselbe. Original.
 373 — Sonaten. Kplt. (Reinecke).
 276 — Sonaten. Kplt. (Reinecke). 8.
 277 — Pianofortwerke. Kplt. (Reinecke).
 15 — Freischütz (Rösler). gr. 8.
 18 — Oberon (Ritter). gr. 8.
 2093 Wiehmayer, Tonleitern-Schule.
 713 Wohlfahrt, Kinder-Klavier-Schule, I. T.
 1421 — Dieselbe. II. T. qu. 4.
 2159 — L'ABC Music. Méth. de Piano.
 908 — Der Klavierfreund. Kart.
 918 — The Young Pianist's Guide. qu. 4.
 1973 — Kinderklavierschule. Amerik. Ausg.
 2115 Wolff, Gust. Tyson, 52 melod. u. charakt. Stücke (Op. 19 u. 26).

Nr. Für Klavier zu 2 Händen.

- 363 Adagio-Sammlung (E. Naumann).
 111/121 Alte Meister. 3 Bde. (Pauer).
 411 Alte Tänze. Bd. I. Gavottenalbum (Pauer).
 1053 Auswahl alter hebräischer Synagogalmelodien.
 364 Der junge Klassiker (Pauer). gr. 8. Bd. I. Corelli—Mozart.
 365 — Band II. Haessler—Field.
 366 — Band III. Onslow—Schubert.
 478 — Band IV. Mendelssohn—Gegenwart.
 479 Der Improvisator, Phantasien und Variationen. I. Reihe.
 1379 80 Deutsche Tänze (Pauer). 2 Bde. gr. 8.
 362 Im Salon. Album. Bd. I (Reinecke). gr. 8.
 402 — Band II (Reinecke). gr. 8.
 543 — Band III (Reinecke). gr. 8.
 1272 — Band IV (Reinecke). gr. 8.
 1600 Jugendbibliothek für den Unterricht (A. Krause). Heft I. Beethoven.
 1915 Heft II. Mendelssohn. (C. Kühner).
 2032 Heft III. Fr. Schubert (Reinecke).
 351 I Kadenzen zu Mozarts Pianof.-Konz. v. Beethoven, Hummel, Mozart u. Reinecke. Bd. I. Zu den Konzerten Nr. 1—13.
 351 II — Bd. II. Zu den Konzerten Nr. 14—27.
 252/841 Klavierkonzerte (Reinecke). Band I—IV.
 523 Marschalbium (Pauer). gr. 8.
 853 Märsche, leicht bearbeitet.
 1183 Mazurken-Album (Pauer). gr. 8.
 1737 Musik am sächsischen Hofe. Ausgew. Stücke in der Bearbeitung für Klavier von O. Schmid. Bd. I. gr. 8.
 1787 — Bd. II. Hasse-Album. gr. 8.
 1792 — Bd. III. Ausgew. Werke v. Mitgl. d. d. sächs. Königshaus. gr. 8.
 1943 — Bd. IV. Kompos. v. Peter August u. Chr. S. Binder.
 1919 — Bd. V. 2 Märsche von König Anton von Sachsen.
 2023 — Bd. VI. Ausgew. Werke d. Instr.-Musik.
 2129 — Bd. IX. Altsächs. Fanfaren u. Armeemärsche, Zapfenstr. u. Abtrupp, bearb. v. O. Schmid.
 491/92 Neue philharmonische Bibliothek. 2 Bde.
 1267 Neue Meister.
 1529 — Neue Folge.
 1157 Nottunen-Album. gr. 8.
 1905 Opernalbum. Bel. Stücke a. modern. Opern.
 368/71 Perles musicales. 1 Bde. gr. 8.
 339/44 Pianofortemusik, klass. u. moderne, 6 Bde.
 1080 Polnische Tänze (O. v. Kolberg).
 1668. Salomonmusik. Ausgew. Klavierstücke neuerer Komponisten.
 348/50 Schule der Technik. 3 Bde. (Reinecke).
 1990 Skandinav. Musik.
 1081/82 Skandinav. Volksmusik (Hartmann).
 459/60 Sonatenstudien (Köhler). 2 Bde.
 1794/96 — Heft 1/3.
 1833/65 — Heft 4/6.
 1884/86 — Heft 7/9.
 102/4 — Heft 10/12.
 762 Sonatinen-Album (Krause).
 1053 Synagogalmelodien. Ausw. alter hebr. 1156 Tarantellen-Album. gr. 8.
 Unsere Meister. Albums, herausg. v. C. Reinecke. 43 Bde. gr. 8.
 1710 Weihnachtsalbum. Ausgew. Klavierwerke neuerer Komponisten.
 1726 — — Ausgabe für England.
Ouvertüren.
 30 Beethoven, 11 Ouvertüren. Kplt. (Pauer).
 2103/1 Berlioz, Ouvertüren. 2 Bde.
 278 Cherubini, Ouvertüren. Kplt.
 98 Glück, Ouvertüren (Schubert). 8.
 164 Mendelssohn, 11 Ouvertüren. Kplt.
 165 — Dieselben (Jadassohn).
 198 — 5 berühmte Ouvertüren (Jadassohn).
 213 Mozart, Ouvertüren (Richter).
 497 — Ouv. z. d. Jugendop. (Waldsee).
 644 Schumann, R., Ouvertüren. Kplt.
 707 — Ouvert., Scherzo und Finale. Op. 52.
 273 Weber, Ouvertüren. Kplt. (Reinecke). 8.
 274 — Dieselben (Reinecke).
Für Klavier zu 4 Händen.
 2069/10 Armand, Op. 20. 10 Phantasiestücke.
 2197 Bach, E. Ph. Em., Symphonie Ddur.
 522 Bach, J. S., Konzerte (Waldsee).
 113 Beethoven, Konzerte (Brüßler, Ritter).
 2275 — Op. 73. Klavier-Konzert Nr. 5. Esdur.

Nr. Für Klavier zu 4 Händen.

- 1592 Beethoven, Violinkonzert (Hermann).
 1499 — Märsche.
 331/III 17 Quartette. 3 Bde. (Röntgen).
 20 — Septett. Op. 20. Arrang. (Mockw.).
 41/42 — 9 Symphonien. Kplt. 2 Bde.
 553/61 — Dieselben einzeln: Nr. 1—9.
 46 — Klav.-Trios. Kplt. (Herm., Brüßler).
 46a/b — Dieselben in 2 Abt.
 490 — Streich-Trios (Gleichauf-Horn).
 359 Hofeldieu, Die weiße Dame (Jadassohn).
 83 Chopin, Mazurk. Kplt. (Schubert). q. 4.
 85 — Polonaisen. Kplt. (Schubert). q. 4.
 86 — Walzer. Kplt. (Schubert). q. 4.
 285 Clementi Sonaten (Dörfel).
 940 — Diabelli, Unterrichtswerke. (Ant. Krause).
 940 — Bd. I. Melodische Übungsst. Op. 149.
 942 — Band II. Jugendfreuden. Op. 163. Sonatinen. Op. 24. 54. 58. 60.
 952 — Bd. II. Abt. I. Jugendfreuden. Op. 163.
 953 — Bd. II. Abt. II. Sonatin. Op. 24. 54. 58. 60.
 943 — Bd. III. Sonatin. Op. 150. 32. 33. 37. 152.
 954 — Bd. III. Abt. I. Sonatin. Op. 32. 33. 37.
 955 — Bd. III. Abt. II. Sonatin. Op. 150. 152.
 1204 Donizetti, Lucrezia Borgia (Richter).
 1204 Gade, Symphonien.
 560 Grenzbech, 36 Klavierstücke zu 4 Händen im Umfange von fünf Tönen.
 917 Guriltz, C., Op. 28. Präludien u. Choräle.
 1067 Händel, 12 Konzerte. 2 Bände.
 126a/b Haydn, 12 Symphonien. 2 Bde. (Rietz).
 862/75 — Dieselben einzeln: Nr. 1—14.
 2027 — Symphonie Nr. 16 (Oxford).
 2028 — Symphonie Nr. 18 (Abschieds-).
 127 — Trios (Burchard). q. 4.
 127a/b — — In 2 Abteilungen.
 1599 Henselt, 10 Etuden aus Op. 5. Bearb.
 1513 Herold, Marie (François).
 2383 Hofmann, H., Op. 19. Ital. Liebesnovelle.
 1260 — Op. 52. Der Trompeter v. Säckingen. 4.
 1685 — Op. 54a. 2 Serenaden.
 1281 — Op. 57. Ekkehard. 4.
 1576 — Op. 79. Waldmärchen.
 458/89 Krause, Instrukt. Sonaten. 2 Bde.
 294 Kuhlau, Sonatinen.
 422 Liszt, Aus R. Wagners Op. Transcr.
 506/7 — Symph. Dicht. (v. Komp.). 2 Bde.
 268 Lortzing, Zar u. Zimm. (Schub.). q. 4.
 43 — Undine (Schubert). q. 4.
 2057 Lumbye, Traumbilder. Phantasie.
 397 Mendelssohn, Pianofortew. Kplt. (Rietz).
 157 — 79 Lieder. Kplt. (Cram. u. Schub.).
 1706 — Märsche.
 391 — Oktett (v. Komponisten). q. 4.
 163 — Orgelwerke. Kplt. (Schubert). q. 4.
 163a/b — Dieselben in 2 Abteilungen.
 392 — Pianofte. Quartette. Kplt. (Brüßl.).
 178 — Streichquartette. Kplt.
 178a/c — Dieselben in 3 Abteilungen.
 183 — Symp. Kplt. (Herm., Rietz). q. 4.
 876/80 — Dieselben einzeln: Nr. 1—5.
 390 — Pfetrios. Kplt. (Richter, Schubert).
 393 — Athalia.
 394 — Lobgesang (vom Komp.).
 395 — Oedipus (Schubert).
 396 — Sommernachtsstraum (Horn).
 1233 — Op. 25. Konzert.
 1234 — Op. 40. Konzert.
 1296 — Violin-Konzert. Op. 64.
 104 Meyerbeer, Hugenotten (Schubert). q. 4.
 105 — Prophet. q. 4.
 1293 — Krönungsmarsch, Walzer, Redowa, Schlittschuhstanz u. Galopp a. d. Proph.
 216 Mozart, Orig.-Komp. Kplt. (Dörfel).
 2292 — Krönungs-Messe.
 1426 — Requiem.
 230/31 — 12 Symphonien. 2 Bde. (Schub.). q. 4.
 881/92 — Dieselben einzeln.
 893 — Symphonie. (Serenade VII) Ddur.
 894 — Symphonie. (Serenade IX) Ddur.
 895 — Symphonie. Gdur #1. (Schubert). (Köch.-Verz. Anh. 293).
 949 — Symphonie. Fdur (Köch.-Verz. 98).
 998 — Symphonie. Cdur C (Köch.-Verz. 162).
 999 — Symphonie Ddur C (Köch.-Verz. 181).
 1000 — Symphonie Bdur C (Köch.-Verz. 182).
 1142 — Symphonie. Gmoll C (Köch.-Verz. 183).
 1268 — Symphonie. Esdur C (Köch.-Verz. 184).
 1154 — Symphonie. Gdur #1. (Köch.-Verz. 199).
 1254 — Symphonie. Cdur #1. (Köch.-Verz. 200).
 1271 — Symphonie. Adur. C (Köch.-Verz. 201).
 1431/32 Neumann, Op. 1. Klavierstücke für Anfänger. 2 Hefte.
 1318 Nicodé, Op. 29. Bilder a. d. Süden.
 1686 Reinecke, Op. 47. 3 Sonatinen.

Nr. Für Klavier zu 4 Händen.

- 331/42 Reinecke, Op. 181. 10 kleine Phantasien über deutsche Kinderlieder. Heft I (Nr. 1—5) Heft II (Nr. 6—10).
 1687 Scharwenka, Ph., Op. 21. Tanz-Suite.
 2350 — Op. 30 Nr. 1. All' Ongarese.
 2351 — Op. 30 Nr. 2. Walzer, Esdur.
 262a/b Schubert, Pianofortwerke. 2 Bde. Kplt.
 1453 — Pianofortwerke. Bd. 3. Suppl. 4.
 486 — Märsche (Reinecke).
 1298 — Polonaisen.
 466 — Symphonie. Cdur. q. 4.
 2189 — Symphonie Nr. 8. Hmoll (Unvoll.).
Schumann, R., Klavierwerke. (Clara Schumann.) Originale:
 645 In einem Bande. Kplt. Nr. 1/4.
 700 1. Bilder aus Osten. Op. 66.
 701 2. Zwölfvierhänd. Klavierstücke. Op. f. 5.
 702 3. Neun charakterist. Tonstücke. Op. 109.
 703 4. Kinderball. Op. 150.
Bearbeitungen:
 499 Klavierwerke. Bd. I. Carnaval. Op. 9. Phantasiestücke. Op. 12. Kinderszenen. Op. 15.
 500 — Bd. II. Novelletten. (Jadassohn). Op. 21.
 501 — Band III. Phantasie. Op. 17. Sonate. Op. 22. Drei Romanzen. Op. 23.
 836 Carnaval. Op. 9 (Schmitz).
 837 Phantasiestücke. Op. 12 (Röhr).
 838 Kinderszenen. Op. 15 (Schubert).
 839 Phantasie. Op. 17 (Horn).
 840 Sonate. Op. 22 (Reinecke).
 841 Romanzen. Op. 28. (Schubert).
 805 Konzert. Op. 54 (Horn).
 806 Konzertstück. Op. 92 (Naumann).
 616 Symphonien. Kplt. (Jansen).
 736/39 — Dieselben einzeln: Nr. 1—4.
 651 Andante u. Variationen. Op. 46 (Schubert).
 708 Ouvertüre, Scherzo u. Finale. Op. 52 in E.
 437 Quartette. Op. 44. Kplt. (Dressel).
 648 Quintett und Quartett. Op. 44. 47.
 578 Trios, Phantasie, Märchen Erzählungen f. Pianof., Viol. u. Vcll. (Naumann).
 753 Erstes Trio. Op. 63. (Naumann).
 754 Zweites Trio. Op. 80. (Naumann).
 755 Drittes Trio. Op. 110. (Horn).
 756 Phantasiestücke. Op. 83. (Naumann).
 757 Märchen Erzählungen. Op. 132. (Jansen).
 528 Das Paradies u. d. Peri. Op. 50. (Schubert).
 537 Manfred. Op. 115. (Reinecke).
 2176 Sibelius, Jean. Op. 10. Karelia-Ouvert. 2157 — Op. 11. Karelia-Suite.
 2273 — Op. 44. Valse triste.
 2220/21 Sinigaglia, Op. 31. Danze piemontesi. Nr. 1, 2.
 1434 Tours, Klavierstücke.
 514 Wagner, Lohengrin.
 1409 — — mit übergel. Text u. szen. Bemerk. (Kleinmichel). Deutsch-engl.
 493 — Lyr. Stücke a. Lohengr. (Jadassohn).
 572 — Lyr. Stücke aus Tristan und Isolde.
 269 Weber, Pianofortwerke. Kplt. (Reinecke).
 16 — Freischütz (Rösler).
 19 — Oberon (Ritter).
 908 Wohlfahrt, Der Klavierfreund. Kart. qu. 4.
Jugendbibliothek (A. Krause).
 1560 — Bd. I. Klassiker.
 1561 — Bd. II. Romantiker.
 1998 Heft I. Beethoven.
 1999 — II. Weber.
 2267 — III. Joseph Haydn.
 2263 — IV. Rob. Schumann.
 2269 — V. Bach, Händel.
 2270 — VI. W. A. Mozart.
 2315 — VII. F. Mendelssohn.
 2319 — VIII. Franz Schubert.
 345/47 Pianofortwerke, klass. u. mod. 4 Bde. (Rein.)
 1315) **Ouvertüren.**
 32 Beethoven, 11 Ouvertüren. Kplt. (Baggel).
 279 Cherubini, Ouvert. Kplt. (Schubert). q. 4.
 2086 Cornelli, Der Barbier von Bagdad.
 99 Glück, Ouvertüren (Schubert). q. 4.
 1470 Haydn, Ouvertüre zu Orlando paladino.
 1471 — Ouv. z. L'isola disabitata (Liebeckind).
 166 Mendelssohn, 11 Ouvertüren. Kplt.
 199 — 5 berühmte Ouvertüren.
 214 Mozart, Ouvertüren.
 556 Reinecke, Ouvertüren.
 647 Schumann, R., Ouvertüren. Kplt.
 703 — Ouvert., Scherzo u. Finale. Op. 52.
 275 Weber, Ouvertüren. Kplt. (Brüßler).